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Concert: Ithaca College Concert Band

Benjamin Rochford

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Ithaca College Concert Band

Benjamin Rochford, conductor

Ford Hall

Monday, October 14th, 2019

8:15 pm



ITHACA COLLEGE

School of Music

Program

El Camino Real

Alfred Reed

Hold This Boy and Listen

Carter Pann

Canzona

Peter Mennin

Intermission

Tam O'Shanter Overture

Malcom Arnold
arr. John Paynter

Sketches on a Tudor Psalm

Fisher Tull

Pas Redoublé

Camille Saint-Saëns
trans. Arthur Frackenpohl

Concert Band Personnel

Piccolo

Amit
Rosenberg-Rappin

Flute

Joy Greene
Laurie Hall
Leah Missall
Emilie Morgan
Jessica Packes
Hannah Schultz
Alexandra Stewart
Lila Weiser

Oboe

Kathleen Cadorette
Katherine Moore
Hannah Witmer
Courtney Webster,
English Horn

Clarinet

Mariana Batista
Jenna Beaudoin
Alec Chasin
Julie Kratz
Gillian Kroll
Emily Mildner, Bass
Meghan Siergiey
Cassidy Triolo, Alto
Elizabeth Ukstins
Morgan Volk, Contra
Bass
Zachary Yip, E-flat

Bassoon

Cam Billings
Hannah De Oliveira
Julian Gorring
Noah Stroka

Saxophone

Adam Battershell, Alto
Alice DeRagon,
Baritone
Alex Dietz, Alto
Louis Disen, Alto
Alex Kelsey, Tenor
Nikki Millman, Alto
Stephanie Pond,
Tenor

Horn

Monica Ciley
Sara Hendi
Sarah Pulver
Kayla Shuster

Trumpet

Jason Bennett
Jacob Bosely
Matthew Gallego
Jay Healy
Amy Heil
Elise Hoerbelt
Rebecca Moore
Nathaniel Oczkowski
Olivia Powell
Stephen Ryan
Jason Springer
Emma Vakiener

Trombone

Eli Bartlow
Julianna Bourgeois
Aidan Bradley
Luke Devore
Lea LaChance
Justin Lordi
Richie Michael
Aaron Suttle

Euphonium

Cormac Callan
Jack Goodenough
Nick Ionta
Ben Jennings
Chloe Schneider

Tuba

Jonathan Aldave

Double Bass

Nick Peloso

Piano

Yuhe Wang

Harp

Rosanna Moore

Percussion

Maverick Beeman
Ben Berkowitz
Nora Maupin
Ian Muir
Jacob Reed
Jake Staffin

Timpani

Alison Ross

Program Notes

El Camino Real (literally "The Royal Road" or "The King's Highway") was commissioned by, and is dedicated to, the 581st Air Force Band. The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. The first section of the piece is based upon the dance form known as the *Jota*, while the second, contrasting section is derived from the *Fandango*, but here altered considerable in both time and tempo from its usual form.

Program Note by Alfred Reed

Hold this Boy and Listen is an unusually soft and subdued song for band, written for Pann's third nephew, David Paulus, Jr. Pann sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene.

Program note by Carter Pann

Canzonais is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a *cantabile* section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Program note by Peter Mennin

Tam O'Shanter is the title and hero of a poem by the Scottish poet, Robert Burns (1759-1796). He is a drunken farmer who, while riding home late from Ayr, in a stormy night, disturbed a witch's party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon, but had to stop there as they could not cross running water. One witch, however, plucked the tail from his mare, Maggie. The poem concludes with the following admonition:

"Now, wha' this tale o'truth shall read,

lik man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty-sarks run in your mind,
Think, ye may buy the joys o'er dear,
Remember Tam O'Shanter's mare."

Program note by John Paynter

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Program note by Fisher Tull

Pas Redoublé is a fast concert march (double-quick step) reminiscent of Offenbach. It was originally written for 4-hand piano. It consists of an introduction, three themes separated by interludes, a return of the first theme, the second and third themes combined, and a coda.

Program note by Arthur Frackenpohl

The IC Bands extend a very special thanks to....

Karl Paulnack, Dean, Ithaca College School of Music

David Pacun, Associate Dean, Ithaca College School of Music

Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music

Becky Jordan, Manager of Library of Ensembles Music & Kinyon Music Education Collections

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Ithaca College School of Music Wind, Brass, Percussion, String, and Keyboard Faculty

Upcoming Performances

Ithaca College Wind Ensemble

Tuesday, October 15, 2019

8:15pm in Ford Hall

Ithaca College Campus Band

Friday, December 6, 2019

7:00pm in Ford Hall

Ithaca College Concert Band

Wednesday, December 11

8:15pm in Ford Hall

Ithaca College Wind Ensemble

Thursday, December 12

8:15pm in Ford Hall